BC "Radio Times"
ek of 4 March - 11 March 88)

SATURDAY TV 5 March

BBC 1

8.15pm
Butch Cassidy and the Sundance Kid

FILM

starring
Paul Newman
Robert Redford

Superstars Newman and Redford play the most outrageous and endearing outlaws in western history – fact or fiction – and there is a mixture of both in this colourful adventure story about Butch and the Kid, bank robbers extraordinary. Winner of four Academy Awards, this exciting film has proved to be one of the most successful of all time.

Butch Cassidy ..PAUL NEWMAN
Sundance Kid
ROBERT REDFORD
Etta Place.....KATHARINE ROSS
Percy Garris
STROTHER MARTIN
Bike salesman....HENRY JONES
Sheriff Bledsoe.....JEFF COREY
Woodcock.....GEORGE FURTH
Agnes.....CLORIS LEACHMAN
Harvey Logan.....TED CASSIDY
Marshal .....KENNETH MARS
Macon .....DONNELLY RHODES
Large woman.....JODY GILBERT
Screenplay by WILLIAM GOLDMAN
Produced by JOHN FOREMAN
Directed by GEORGE ROY HILL

● FILMS: *page 16*

★ CEEFAX SUBTITLES

10.05 News and Sport
with **Moira Stuart**
Weather

10.20
Carrott Confidential

starring **Jasper Carrott**

Live from TV Centre comes what would surely be the penultimate programme in the series. Unfortunately, it's the last one, but Jasper couldn't remember the word 'penultimate' in time for last week's billings.

Written by JASPER CARROTT
NEIL SHAND, DICK HILLS
STEVE PUNT, PAUL ALEXANDER
GEOFFREY ATKINSON, KIM FULLER
Designer MALCOLM THORNTON
Sound supervisor KEITH MAYES
Lighting director DICKIE HIGHAM
Director GEOFF MILES
Producer BILL WILSON

Ceefax Subtitles

Ceefax provides a special service of subtitles for the hard-of-hearing on BBC1 and BBC2 page 888

** Subtitles this week:*
Jim'll Fix It, Saturday BBC1
The Little and Large Show, Sat BBC1
Sorry!, Saturday BBC1
Butch Cassidy and the Sundance Kid, Saturday BBC1
Horizon, Sunday, Monday BBC2
EastEnders, Sun, Tues, Thurs BBC1
Antiques Roadshow, Sunday BBC1, Wednesday BBC2
In the Know, Sunday BBC1
Songs of Praise, Sun BBC1, Mon BBC2
All Creatures Great and Small, Sunday BBC1
Discoveries Underwater, Sun BBC2
Whicker's World, Sunday BBC1
Life without George, Sunday BBC1
Screen Two: Lovebirds, Sunday BBC2
Droids, Monday BBC1
You Must Be the Husband, Monday BBC1
Red Dwarf, Monday BBC2
Talking Pictures, Monday BBC1
Grange Hill, Tuesday, Friday BBC1
Holiday 88, Tues BBC1, Thurs BBC2
A Question of Sport, Tuesday BBC1
Wildlife on One, Tues BBC1 (not Scot)
Odd Man Out, Tues BBC2
The Play on One, Tuesday BBC1 (not Wales)
Moondial, Wednesday BBC1
Dallas, Wednesday BBC1
A Very Peculiar Practice, Wed BBC2
Q.E.D., Wednesday BBC1
John Mills – Eighty Years On, Thurs BBC1
40 Minutes, Thursday BBC2
Dynasty, Friday BBC1
French and Saunders, Friday BBC2
Rockliffe's Babies, Friday BBC1

10.55 Cannon

FILM

starring
William Conrad
Vera Miles

Frank Cannon is back! The big ex-cop returns to investigate the murder of an old friend's husband. But this is not an open and shut case and Cannon is soon in danger.

Frank Cannon
WILLIAM CONRAD
Diana Langston ....VERA MILES
Lt Kelly Redfield .J. D. CANNON
Christie .....LYNDA DAY
Calhoun.....BARRY SULLIVAN
Eddie.....KEENAN WYNN
Virgin Holley
MURRAY HAMILTON
Magruder.....EARL HOLLIMAN
Jake.....JOHN FIEDLER
Herb Mayer
LAWRENCE PRESSMAN
Red Dunleavy .....ROSS HAGEN
Screenplay by EDWARD HUME
Produced by ADRIAN SAMISH
and ARTHUR FELLOWS
Directed by GEORGE MCCOWAN

● FILMS: *page 16*

12.30am
World Bowls

Embassy World Indoor Bowls Championship

from the West Hall, Alexandra Palace

DAVID ICKE introduces highlights of today's first-round matches between COLIN SOMMERVILLE (Scotland) and DAVID LE MARQUAND (Jersey), and JOHN SNELL (Australia) against MICHAEL DUNLOP (Ireland).

Also playing today is CECIL BRANSKY from Israel, seeded No 8, who is well known for his ebullient approach to his games, while his opponent, NIGEL SMITH from England, is a young player of great potential.

1.30-1.35 Weather

BBC 2

9.05pm
Welcome to LA

As Los Angeles celebrates British culture at the UK/LA Festival, BBC2's *Film Club* presents two distinctive views of the city, through the eyes of **John Boorman** and **Robert Altman**. The evening begins with the prize-winning animated film *A Warm Reception in LA*, a cautionary tale for aspiring film makers.

Alex Cox, maverick English director of *Repo Man*, introduces the films and an inside view of wheeling and dealing in Hollywood.

9.15
Hollywood Dreams

An American documentary guide to 'making it' in Hollywood, featuring the powerful and the hopeful. Meet the studio executive, the casting director, the film student, the out-of-work actor and the all powerful 27-year-old agent: 'The telephone is like a bayonet in this town'.

Producer IRV DRAJNIN
A FRONTLINE production

10.00 Alex Cox introduces:

10.05 Point Blank

FILM

John Boorman's ironic, outsider view of California. A compelling thriller filmed in Los Angeles and Alcatraz.

Starring **Lee Marvin**
Angie Dickinson

Double-crossed and shot by his partner while stealing a fortune from a rival gang, Walker survives determined to seek vengeance. Two years later, he is approached by a man who offers to help him regain his money from 'The Organisation'.

Walker.....LEE MARVIN
Chris .....ANGIE DICKINSON
Yost.....KEENAN WYNN
Brewster ...CARROLL O'CONNOR
Frederick Carter
LLOYD BOCHNER
Stegman.....MICHAEL STRONG
Mal Reese.....JOHN VERNON
Lynne.....SHARON ACKER
Screenplay by ALEXANDER JACOBS
DAVID NEWHOUSE, RAFE NEWHOUSE
Based on the novel *The Hunter*
by RICHARD STARK
Produced by JUDD BERNARD
and ROBERT CHARTOFF
Directed by JOHN BOORMAN

and at **11.30**

The Long Goodbye

FILM

Robert Altman's unique and stylish thriller featuring LA's famous fictional character, Philip Marlowe, is brought defiantly into the 1970s.

Starring **Elliott Gould**
Nina Van Pallandt
Sterling Hayden

While attempting to help a friend accused of murder, Marlowe finds mysteries, a suicide and blackmail complicating the issue before the final, deadly confrontation.

Marlowe.....ELLIOTT GOULD
Eileen Wade
NINA VAN PALLANDT
Roger Wade..STERLING HAYDEN
Marty Augustine
MARK RYDELL
Dr Verringer.....HENRY GIBSON
Harry .....DAVID ARKIN
Terry Lennox.....JIM BOUTON
Screenplay by LEIGH BRACKETT
Based on the novel
by RAYMOND CHANDLER
Produced by JERRY RICK
Directed by ROBERT ALTMAN

● FILMS: *page 16*

Cinema Bookshop

A cycle ride into cinematic history: Paul Newman gets on his bike as the raindrops fall
BBC1, 8.15pm Butch Cassidy and the Sundance Kid

Zola/Rex Features/Ronald Grant/Kobal

Welcome to LA, and welcome to British director Alex Cox who'll be introducing tonight's films 'Point Blank' (top) and 'The Long Goodbye' (above)
BBC2, 9.05pm, Welcome to LA

Regional TV

ANGLIA

As Thames except: 5.15 Blockbusters. 6.0, 10.35 Anglia Reports. 11.5 Nine to Five. 1.0 Kojak. 2.0 Film: Enchantment, with David Niven. 4.30 Farming Diary.

TVS

As Thames except: 6.0 Coast to Coast. 10.35 Challenge. 11.5 POV.

CENTRAL

As Thames except: 6.0 Central news. 10.35 Who's the Boss? 11.5 Prisoner Cell Block H. 12.0 Film: Shampoo, with Warren Beatty. 2.5 Sportsweek. 3.5 Sally Jessy Raphael. 3.35 Special Squad.

Tomorrow's TV

EARLY TV

BBC 1: 6.0 CEEFAX AM. 6.35 Walking Back Home. 6.55 Weather. 7.0 Breakfast Time. 8.55 Regional News; Weather. 9.0 News; Weather; Open Air. 9.20 Kilroy. 10.0 News; Weather; Going For Gold. 10.25 Children's BBC. 10.50 The Wombles. 10.55 Five To Eleven. 11.0 News; Weather; Open Air. 12.0 News; Weather; Daytime Live.

BBC 2: 6.55-7.20 Open University. 9.0 Pages from CEEFAX. 9.20 Daytime On Two.

ITV: 6.0 Good Morning Britain. 9.25 Thames News. 9.30 Give Us A Clue. 10.0 Santa Barbara. 10.25 ITN News Headlines. 10.30 The Time ... The Place ... 11.10 Rainbow. 11.25 Thames News Headlines. 11.30 About Britain. 12.0 Gas Street.

WORTH TAPING

BBC 1: 8.30-9.0 Wildlife on One: Meerkats United. 9.30-11.30 Play on One: The Party—Trevor Griffiths drama.

BBC 2: 9.0-10.50 Film: Odd Man Out, thriller with James Mason.

THAMES: 8.0-10.0 Inspector Morse: Last Seen Wearing—crime drama with John Thaw.

CHANNEL 4: 9.0-10.0 The Media Show. 10.0-11.40 Film: The Man with Two Brains— with Steve Martin.

Radio

RADIO 1

1053 & 1089 kHz
104.8 mHz (FM in London area)/VHF 88-91

12.30 Newsbeat. 12.45 Johnnie Walker. 3.0 Steve Wright. 5.30 Newsbeat. 5.45 Bruno Brookes. 7.30 Simon Mayo. 10.0-12.0 John Peel.

RADIO 2

330 & 433m/909 & 693 kHz/VHF 88-91

1.5 David Jacobs. 2.0 Gloria Hunniford. 3.30 Adrian Love. 5.05 Harry Carpenter. 7.0 Alan Dell. 8.30 Big Band Special. 9.0 Humphrey Lyttelton. 10.0 The ABC Quiz. 10.30 Cinema Scrapbook. 11.0 Brian Matthew. 1.0 Steve Madden. 3.0-4.0 A Little Night Music.

RADIO 3

247m/1215 kHz/VHF 90-92.5

1.0 News. 1.5 BBC Lunchtime Concert: Ruth Geiger (piano). 2.0 Music Weekly. 2.45 Britten And Schumann. 3.45 Hans Pfotzner. 4.30 Albinoni And Leclair. 5.0 Mainly For Pleasure. 6.25 Music For Organ. 7.0 News. 7.05 Third Ear. 7.30 Un Ballo In Maschera, Act 1. 8.30 The Player King. 8.50 Un Ballo In Maschera, Act 2. 9.55 Verdi and the Censor. 10.20 *Un Ballo In Maschera, Act 3.* 11.0 Composers of the week: Schubert. 12.0 News. 12.05-12.10 Wolf 88.

RADIO 4

LW 1500m/200 kHz/MW 417m/720 kHz/
VHF 92-95

12.0 News, You And Yours. 12.25 King Street Junior (s). 12.55 Weather. 1.0 The World At One. 1.40 The Archers. 1.55 Shipping. 2.0 News, Woman's Hour. 3.0 News, Play: Dead Treasure. 5.0 PM. 5.50 Shipping. 5.55 Weather. 6.0 News. Financial Report. 6.30 Hoax!. 7.0 News. 7.05 The Archers. 7.30 The Food Programme. 7.45 Science Now. 8.15 Play: The Messiah of William Hamlet. 9.45 Kaleidoscope. 10.15 A Book At Bedtime. 10.29 Weather. 10.30 The World Tonight. 11.15 The Financial World Tonight. 11.30 Today in Parliament. 12.00 News. 12.20 Weather. 12.33 Shipping.

●**HIGHLIGHTS: 24 Hours in the Life of London** is a bold attempt to chart the noteworthy events of last Monday—29 February—as recorded by a flying squad of Capital Radio reporters, who hurried hither and thither with their microphones. But how much will we hear in the two hours between 7 and 9pm?

Radio 4's play **The Messiah of William Hamlet**, 8.15pm, is about a religious and gullible young man who falls for an outrageous practical joke with tragic consequences; while Radio 3's evening is dominated by Verdi's opera **Un ballo in maschera**, live from Covent Garden from 7.30 to 11pm.—**Esdale Maclean.**

LBC

261m/1152 kHz/VHF 97.3

12.00 Steve Jones. 2.0 Phillip Hodson. 3.0 Pete Murray. 5.0 Update. 7.0 The Night Is Young. 9.0 Michael Aspel. 10.0 Mike Allen.

CAPITAL

194m/1548 kHz/VHF 95.8

12.0 Graham Dene. 2.0 Richard Allinson. 4.30 David Jensen. 7.0 24 Hours In The Life Of London. 9.0 Jakki Brambles. 10.0 Neil Fox.

LONDON

206m/1458 kHz/VHF 94.9

12.3 Robbie Vincent. 2.30 Susie Barnes. 4.30 Sparrow Over London. 6.44 London This Week. 7.4 Black Londoners. 8.0 Steve Walsh. 10.0 Dave Pearce.

LUXEMBOURG

208m/1440 kHz

6.45 Radio Outreach. 7.0 Next Week's Top 20. 8.30 Tony Blewitt. 11.0 Jessie Brandon.

REVIEW

JACI STEPHEN

Bouncy Brucie is an odd bet

WHEN Pam Royle took up her post as London Weekend Television's local news presenter, there was outrage from serious-minded media quarters when photographs of her cleavage appeared in the national press.

How, as a woman, it was asked, could she expect to be appreciated in her professional capacity, if she depended upon her sexuality as the project's main selling-point?

Much of the anger was voiced by a part of the company which is responsible for keeping a close watch over issues such as sexism. We hadn't heard of them before, and we haven't heard of them since; but if they really exist, it's high time they did something about the latent—and blatant—sexism which features so strongly in the company's output as a whole.

You Bet! is the most recent addition to that catalogue of shows which feature an ageing male star sharing his limited repertoire of jokes about (a) Women, or (b) Golf, and the golfing activities of his similarly uninteresting ageing male friends.

Cleavage

As host of a show, or as a stand-up performer, what he must convey to the audience is that he is always Game for a Grope.

The aim of You Bet! is to show us how Bruce Forsyth's alliterative skills have developed since the Brucie Bonus genius of Play Your Cards Right. Here, the audience is invited to participate by means of pressing a Brucie Button when they vote; even those of us at home, said Bubbly Bouncy Brucie-wucie, can join in with a Forsyth Family Flutter. Yippee!

Nerys Hughes was the first guest to offer a "challenge", the event on which the audience and two other celebrities must bet on its chances of success. She was driven in by "Dolly Wheeler", a busty glamour girl whose motoring prowess soon attracted the attention of Brucie Bumper.

"How fast can you go?" he asked her.

"Well, Bruce ... When I'm with my boyfriend ..." she cooed.

Then it was Nerys' turn. Whipping a bottle of pills out from her cleavage, she recommended that Bronchial Brucie take one a day.

"I always keep mine in the fridge," he said, accepting the treatment. Hilarious stuff, and you can place a safe bet that there's worse to come.

For those who haven't the mild-mannered tepidity to make it on the *British* entertainment scene, **Hollywood Dreams** (BBC 2) showed what it takes to "make it" in Hollywood.

Mike Fenton has "made it" as a casting director, an occupation which involves much shouting into telephones.

"I must speak to Steven about Harry!" he boomed. Steven Spielberg, of course.

The pleasure of this highly entertaining documentary was in hearing Hollywood folk talk exactly as you always hoped they did.

Survival

"He's *dynamite*," said Fenton, of an actor. "I think Frank thought he may be a bit *internal* ... some of his magic is internal ... There's a stillness about Eric, but when he gets energised, he's terrific also."

There was something else to tell Frank. "Eric's more than willing to change his hair colour."

It is the "deal makers", rather than the film-makers, whose influence now dominates the industry. Survival, said Jeremy Zimmer, an agent, is "trying not to kill too many people too fast."

218• OFFICE VACANCIES—contd. from Page 28, Column 6

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Closing Date: Friday 25 March, 1988.

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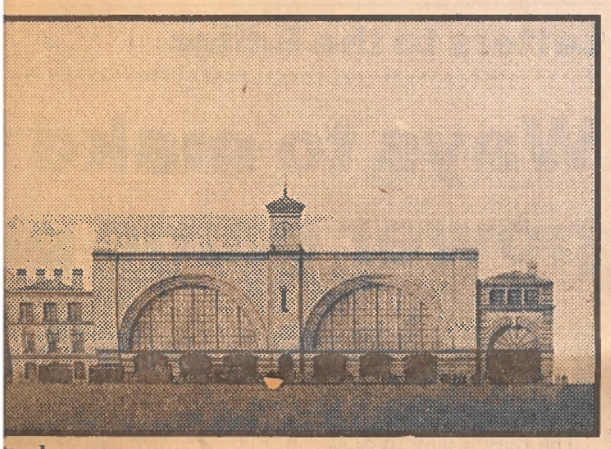

park.

board

rvationists have already nced his elevation on to n Road as a ' bland blob " makes no contribution to s St Pancras or Cubitt's s Cross," but that is to e the fundamentals of the he and carp at academic s.

it is important about Fos- pproach is that it seizes eat ellipse of the site to rth of Euston Road and s a wonderful urban gift it. The project does not t of the usual cheek-by- ffice and retailing decked out with classical es and token public open instead it offers a real n the scale of the old Parks and a real urban pattern on the scale of t Street.

magnificent is this project goes further. It suggests un-heritage brainwashed er that Euston Road, ts two listed dinosaur n facades, could be im- rably improved by the val of both. Foster's huge l entrance funnel relates the Gothic whimsy of t Scott's St Pancras n hotel, but to the authen- century engineering tra- hidden behind it. n from the north the rela- ip between the twin of King's Cross, Foster's nd the single vault of St as is progressive and magnificently logical. All it needs is for the absurd mausoleum that hides Barlow's giant St Pancras train shed, and the massive — and structurally irrelevant — brick arches that Cubitt used to disguise his own twin glass barrel vaults at King's Cross to be torn down, then an epic trio of historic structures could front onto Euston Road with a vast plaza before them.

In many ways the fate of Foster Associates' master plan for King's Cross lies in the hands of Stuart Lipton of Rosehaugh Stanhope, the leading light of the LRC consortium. Lipton cares about architecture; he made his name not only with such Big Bang-related commercial achievements as Broadgate in the City of London, but with interesting aphorisms like "Commercial architects are not really commercial."

In the sense that Lipton uses the term, Norman Foster is not a "commercial" architect; at the moment he is only one half of the LRC bid. But if Lipton really wants to go down in history as a patron of architecture as well as a successful developer he should fight to the death to get this Foster project through.

● *All three projects for the King's Cross site will be exhibited at 33-39 Pancras Road, until March 31. Monday to Friday 12pm-8pm. Saturday 10am-1pm.*

Cochrane.
RAPH: DOUGLAS JEFFERY

tion.
arl Nielsen's Violin Con- something of a rarity in rt programmes, there was est commitment from the stra and conductor, as s resplendent virtuosity he soloist Cho-Liang Lin. e piece itself seemed still between two stools. The d of its two large move- made gestures towards a complex manipulation of ty (developing from a y melody for the oboe). it doesn't last long. Niel- s far more at home in an which had little to do

Latchmere

Steve Goldman

The Pixie Lad

"ENCHANTING" is a tired plough horse from the critic's lexicon. Yet it is the only word that accurately describes this new work by Christopher Harris. This, his first play, is an enchanter. He conjures up the magical world of a 19th century lunatic asylum where his four protagonists live out their vivid fantasies to escape the brutality of their draconian incarceration.

The Pixie Led, his adaptation of two short stories, first penned by Nikolai Gogol, is produced by Union 212 and follows the success of the company's first production of The Bitter Tears Of Petra Von Kant. The absurdest narrative of this second production concerns itself with a tiny dream world and the ensuing comic situations which develop between the foursome who inhabit it — The King (P.J.Davidson), the Clerk (Nigel Betts), Calvolio, a stuffed rag doll (the clerk's confidante), and the concubine (Norma West).

The comic scenario which slowly emerges typifies Harris's wit, constantly punctuated by an acute taste for biting one-liners. An elderly scholar who previously fried his cerebellum in the halls of Academia, now a resident of the asylum, decides to become the King of Spain. To accomplish this goal he needs a queen. Persuaded by Sir Eric (the clerk) and his aid Calvolio, he chooses the concubine. Eric makes his sovereign's intentions known to the woman but the future queen mis-reads the proposal believing it is Eric himself who is falling for her.

A new columnist joins the pride of Fleet Street

Word from on high

Television

Nancy Banks-Smith

LORD NORTHCLIFFE had an aquarium with a pike on one side of a hatch and a goldfish on the other; occasionally he would raise the hatch. Bob Edwards, pushing his book, Proprietors I Have Survived or words to that effect, said recently that Beaverbrook, when he first tried to shake hands with him, opened his fist to show it was full of worms. "A character", Mr Edwards said mildly. His hair has, I noticed without surprise, now gone completely white.

A fascinatingly recurrent phenomenon, newspaper proprietors: when you think they are extinct they appear again like Gorgosaurus with extra knobs on. The jolliest item of the weekend was the return of **Hot Metal** (LWT) by Marshall and Renwick.

I am not positive that Robert Hardy, a man we subliminally associate with kindness to animals, is quite the chap for Rathbone, proprietor of the Crucible, the newspaper with 3D spectacles for looking at page three.

However, he sometimes has the look of a sledgehammer in a suit and as Spam, the Crucible's editor, he has the open, shining face of a well-buttered crumpet; particularly when introducing with pride the Crucible's sensational new columnist, God. "God, the creator of heaven and earth, speaks frankly through his mouthpiece, Sergeant Ken Lutterworth, every Thursday. Yes, God joins the Crucible's award-winning team!"

So does a television nonentity, Lipton (Richard Wilson), who is engaged as managing editor, figurehead and figleaf. "A man who does not know the meaning of illiterate", according to Rathbone; "An intellectual behemoth", Spam says. Behemoth though he be, Lipton gets left behind when the Crucible moves in the tea break to Stepney and is arrested as a picket outside the electrified razor wire. Stepney seems an excessively wet and dark place.

Sergeant Lutterworth, the voice of the Lord, is found to be on opium, which makes an excellent splash: RSM Ken Shock Smoke Shame Sensation. So perhaps God is on the staff of the Crucible after all.

Ronald Reagan's star no longer shines: this odd, sad little item emerged in **Hollywood Dreams** (BBC2). On the Walk Of Fame in Hollywood there are 1,812 stars set in the pavement, each with its brass name. Fans go down on their knees with New Scent Lemon Fresh Ammonia, Brasso and toothbrushes to polish their fancy; Crosby shines, so does Cesar Romero, Chaplin, Stallone, Shatner. Three old women were polishing Barry Manilow ("It's one way of saying, 'Thank you, Barry' "), but the man polishing Mickey Rooney said, "You can see who has fans and who hasn't. Look at Ronald Reagan: he's a mess"; and he was.

Discoveries Under Water (BBC2), the first of an eight-part series, was chiefly about the Spanish galleon, Our Lady Of Atocha, which sank off Florida in 1622 bulging with $400-million worth of gold and emeralds like a sturgeon with caviar.

It was found by Mel Fisher, a chicken farmer turned treasure hunter. The share-out of the gold and jewels among the investors and staff was like The Price Is Right, all whooping and hoot-holla'ing and hyperventilating. There was also a fascinating discovery of no value: the shipbuilder was a crook. "He was late on his contract and did a real quick and dirty job with inferior materials."

Archaeologists are biting about the treasure hunters: "It is for the world, it is for knowledge, it should be kept together as a unit." The treasure hunt

Robert Hardy: Leading the Crucible

ers looked replete as if someone had buttered their paws. Discoveries was a slowgoing programme; that is a very archaeological quality but it could have stood a little piratical sparkle.

Lenny Henry (South Bank Show, LWT) is living proof that originality takes time. He began doing impressions. His prize-winning appearance in New Faces when he was 16 began wincingly: "You may have seen some of these impressions before, but not in colour". He still does a wicked impression of his wife, Dawn French, being a bossyboots.

When there was no-one left to impersonate he created his own characters; you can see most of them in an Alpen commercial and one of them, Delbert Wilkins, carried a whole television series. "I grew into what my point of view was and my comedy started to go right into the socket. Originality took about 10 years."

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Mr. Irv Drasnin
180 E. 79th St., 10D
New York, NY 10021

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Cheers.

8 Sept 86

MARION LEAR SWAYBILL
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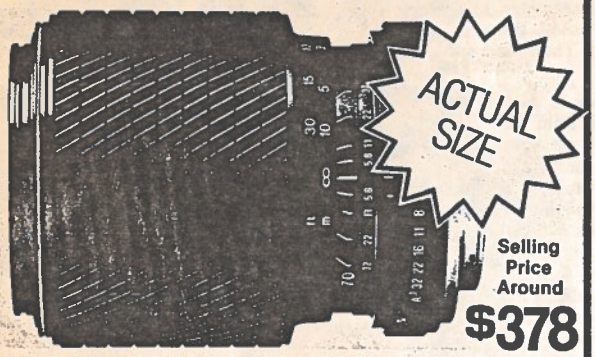

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ALL TOKINA LENSES CARRY A 3 YEAR WRITTEN GUARANTEE

TV PLAYS AND DOCUMENTARIES

by Simon Wilson

PLAYS

DUTCH GIRLS
By William Boyd

Saturday on TWO, 10.45pm

If you've read *The Ice Cream War* or *A Fat Man in Africa* you might have thought William Boyd was having a little trouble leaving his adolescence behind. In *Dutch Girls* he gives up the struggle and goes right back to it.

Public schoolboys with heads full of smut, seeking the Meaning of Life in the Arms of a Real Woman, travel to Holland to, um, play hockey. The plot contains no surprises.

"We tend to be late developers in England — if we develop at all," says a character in Boyd's latest novel. "They lock you away, you see, for the duration of your adolescence, with a lot of other boys." It's not original, but it might have been promising. Instead, Boyd takes us right down there: we are asked to be just as titillated as his boys by Amsterdam's cruder sexual come-ons.

The characters themselves, despite their author's disdain for the British upper-middle class, contain no suggestion that lack of "proper" breeding is not a laughable sin. The biggest joke is the non-U Scottish sportsmaster; the biggest boor is a working class lad from Yorkshire (played by Timothy Small, who has snivelled his way over from much the same role in *Auf Wiedersehen, Pet*).

Dutch Girls was made by London Weekend Television as part of a series called *First Love* (to which *Experience Preferred ... But Not Essential*, released here this year as a film, also belongs). It's sniggering sitcom humour as only the British can really do, taken for its annual excursion to foreign parts. But just because it cost more to make than *On the Buses*, doesn't mean it's going to be funnier.

ABOUT FACE: THE LAMB OF GOD
By Piers Davies

Sunday on ONE, 10.00pm

The second *About Face* play is a darkly funny New Zealand tale about life in a harsh new regime: the country is controlled by sheep; meat-eating is a heinous crime. It can be watched as a metaphor, to do with personal loyalties and human (whoops) decency placed under attack by politics. But, maybe it's just a horror spoof.

There's a great visual joke, with Auckland's beloved Cornwall Park sheep going on the rampage, but for all the fantasy of the subject this is a simple story told in a straightforward way. Watch for a strong performance by Michael Morrissey as Les the butcher.

Scriptwriter Piers Davies has co-written feature films, including Peter Weir's wonderfully funny black comedy *The Cars that Ate Paris* and Geoff Steven's *Skin Deep*; Wellington viewers get their first proper chance to see the directing work of Costa Botes, better known to them as the *Dominion*'s film critic.

THE SOUTH BANK SHOW: DIDO AND AENEAS
Friday on ONE, 8.00pm

This week *The South Bank Show* presents its own production of Henry Purcell's opera *Dido and Aeneas*, with original orchestration by the young composer Howard Goodall and staging by John Retallack.

Purcell wrote *Dido and Aeneas* in 1689 for a special performance by the boarders in a London school for girls, and never saw it performed again. Two productions in the early 1700s, after his death, emphasised the non-musical elements of text and appearance, but not until 1878 did the work gain professional operatic recognition. Goodall has adapted the music for modern instruments, and tightened the narrative.

Although *Dido and Aeneas* is only an hour long and was written before the influence of Italian opera became widespread, it has a grand story of love, treachery and honour, and in Dido a character of real substance. The music itself is emotionally charged and often marvellous.

The story comes from "The Passion of the Queen", the fourth book of Virgil's *Aeneid*, and tells of the great longing of the Carthaginian queen, Dido, for the beautiful Aeneas, Trojan traveller and son of Venus.

The South Bank Show hasn't just brought to life a British classic, it has used the shortness of the work and the ancient, almost fantasy setting to transform it into a work appropriate for television — and pulled in a couple of stars whose background is thoroughly contemporary. Debbie Bishop is a cabaret singer, Peter Straker a permanent acting member of the National Theatre company who sings in a rock band on the side and was most recently seen sneering and grovelling his way through *Connie* — he was the failed designer, Dev. Both are making their operatic debuts.

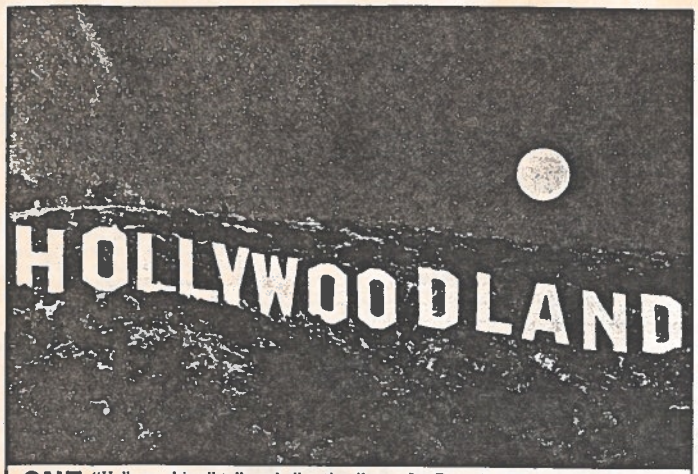
DOCUMENTARIES

TUESDAY DOCUMENTARY: HOLLYWOOD DREAMS
Tuesday on ONE, 9.00pm

Scott Rudin makes his first phone call at 5.00am and is still making them at 11.00 at night. He has to, you see. Even though at 27 he's already an executive-vice-president at 20th Century-Fox, he turned down the 1985 blockbuster *Gremlins*. Executive-vice-presidents clog the back lots in Hollywood and Rudin's got some making good to do before he can start leaving his phone off the hook.

Over at International Creative Management, which just has to be the world's largest talent agency, sits, for the moment, Jeremy Zimmer — also 27. He says you've got to know the inevitable: "As soon as you're in, you've got to realise you're going to be out. . . . With a studio job, you've got to know you're going to get fired. . . . Survival is trying not to kill too many people too quickly."

This one was made for America's Public Broadcasting Service, so don't expect *Entertainment This Week*. And get this: our Jerry reckons no more than 10 people get to decide 75 percent of US movies produced. Trying to shape the culture of close to half the world. ■



ONE "Hollywood is all talk and all action," says Irv Drasnin. "You get the definite impression that without the telephone, there would be no movies made in Hollywood." Drasnin is reporter/producer of tonight's documentary **HOLLYWOOD DREAMS (9.00)** which looks at the wheeling and dealing that goes on behind the scenes in tinseltown.

ONE It's royal wedding time (Charles and Di) and Adrian (**Gian Sammarco**, right) tries to make the most of it in **THE SECRET DIARY OF ADRIAN MOLE AGED 13¾** at **8.30pm.**

TUESDAY on TWO

TELEVISION AUGUST 19

12.00 Petticoat Junction
Comedy with Kate, the widowed owner of the Shady Rest Hotel in Hooterville, and her three eligible daughters. (R)

CBS

12.30 Newsline
Karen Sims presents the latest news from around the world and **Rodney Bryant** takes calls from around New Zealand on television talkback. Phone (09) 392-520 collect from 11.00am.

Editor MIKE BROCKIE
TELEVISION NEW ZEALAND

1.25 Beauty and the Beast
(See Monday 1.25pm for details)

TELEVISION NEW ZEALAND

1.50 See Here
Titiro mai, akara mai, silasila mai, onoono mai, bula mai, mamata: A programme of special interest to Pacific Island and Maori viewers.

Producer MICHAEL EVANS
TELEVISION NEW ZEALAND

2.00 Crown Court
A series of criminal trials conducted with rigid authenticity in a simulated court. (R)

GRANADA TELEVISION

2.30 Prisoner
Life in an Australian women's prison.

GRUNDY

☐ *Teletext subtitles page 801*

3.25 The Mary Tyler Moore Show
Comedy in a TV newsroom. (R)

MTM

3.55 Fame
Gonna Learn How to Fly: A two-part story. (1) New students audition for the freshman class, but Bruno has to drop out of school. (R)

Christopher Donlan BILLY HUFSEY
Holly Laird CINDY GIBB
Bruno Martelli LEE CURRERI
MGM/UNITED ARTISTS

4.50 Animals, Animals, Animals
Hal Linden investigates the world of hawks. (R)

AMERICAN BROADCASTING COMPANY

5.15 The Young Doctors
Life at the Albert Memorial.

GRUNDY

5.45 News
TELEVISION NEW ZEALAND

5.50 Te Karere
The Maori news.

TELEVISION NEW ZEALAND

6.00 Sons and Daughters
Patricia is forced to change her tactics when she's cornered by Rob.
(See Monday 6.00pm for cast)

GRUNDY

6.30 The Love Boat
Seems Like Old Times: Vicki is upset when she thinks everyone has forgotten her birthday, a private detective tracks down the college sweetheart of a widowed client, and a man on a cruise with an ex-fiancee pretends to have amnesia.
Guest starring **Alex Rocco, Robert Reed, Joan Van Ark, Richard Kline, Morgan Brittany.**

Captain Stubing GAVIN MACLEOD
Julie LAUREN TEWES
Doc BERNIE KOPELL
Gopher FRED GRANDY
Isaac TED LANGE
Vicki JILL WHELAN
SPELLING/GOLDBERG

7.30 Mastermind
Peter Sinclair tests contestants in the first of two semi-finals.
Tonight: **Hal Marryatt**, (Auckland), the life of Emperor Augustus, **David Pryor**, (Napier), New Zealand Railways locomotives, **Pat Cooke**, (Wellington), the Raj novels, **Grant Hughes**, (Wellington), World Cup soccer finals.

Producer MAX CRYER
Director CHRIS COOPER
TELEVISION NEW ZEALAND

8.00 Murder, She Wrote
A light-hearted drama series about a mystery writer who solves crimes.
Sudden Death: Jessica Fletcher inherits some stock which entitles her to a part of a professional football team and introduces her to the unfamiliar world of sport, and murder.

Jessica Fletcher ANGELA LANSBURY
Zak Farrell BRUCE JENNER
Cathy Farrell JAN SMITHERS
Jil Farrell MARCIANNE WARMAN
Web McCord JOHN BECK

MCA

9.00 Cagney and Lacey
Two young women cops share a beat in New York city.

Chris Cagney SHARON GLESS
Mary Beth Lacey TYNE DALY
Lieutenant Samuels AL WAXMAN

CBS

10.00 Eye Witness News
The latest in news and background stories from the Auckland and Wellington newsrooms.

TELEVISION NEW ZEALAND

11.00 Sports Special
RUGBY
Highlights of South Canterbury v Australia, played at Fraser Park, Timaru.

Commentators GRANT NISBETT
GRAHAME THORNE
Producer DOUG MCCAMMON
TELEVISION NEW ZEALAND

11.30 Policewoman
Action and adventure with the members of the Los Angeles Police Department's criminal conspiracy division. (R)

Pepper Anderson ANGIE DICKINSON
Bill Crowley EARL HOLLIMAN
Pete Royster CHARLES DIERKOP
DAVID GERVER PRODUCTIONS/COLUMBIA

(Closedown at 12.20)

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